



### ADDRESS TO STUDENTS.

Delivered by the President, Mr. ERNEST GEORGE [*Royal Gold Medallist 1896*], at the General Meeting, Monday, 1st February 1909.

IT is my privilege to night to address our future architects, our students, may I say my fellow-students of architecture?—for the study of the great art is not accomplished in a lifetime. The young, however, have a capacity for learning and assimilating when the old have got into ruts and have acquired prejudices that hinder the reception of new impressions.

I speak to you who have the responsibility of remodelling our cities and of making the world that is to be, I trust with a great increase to its beauty. An artist paints his picture, and if it fails it can be obliterated, or if it has meretricious cleverness it endures for a time but when found out its place need know it no more. In the art of building the case is more serious; what we build must be seen whether we will or no; it has its influence on the “man in the street.” It may be a source of pleasure, or it may cause familiarity with and toleration of that which is bad.

As architects it is a first necessity that we should be *builders*, for the arts of building and of architecture cannot be separated. The simplest structure may attain to architecture by admirable proportion and by a wise disposition of the parts; whether decoration comes in or not is of secondary importance. The question of style is a minor matter, for the artist's hand will be evident in the work, whatever the treatment he affects or the vogue of his time.

The education of the architect has been taken seriously of late, and his facilities for study are greater than ever before. I will not discuss the details of the training of which you have the advantage, but with it all I would say that what you do earnestly for yourselves is worth more than all that your able professors can do for you. They will endeavour to put you on the right path and to inculcate the principles, but it remains for you to give them practical application.

Much has been said about technical training, with the study and handling of material; and it would be all to the advantage of the architect that he should be a good joiner, mason, or worker in metal. When drawing a moulding he should have stone, oak, or plaster in his mind. He has so many good books of “Examples” now that he is apt to become a paper architect, losing familiarity and touch with the realities of building. Modelling is a useful accomplishment, and should be part of the training: it aids in the expression of ideas where the pencil often fails. The architect has, however, in the few years that can be given to preparation, so much to acquire that he can hardly spare time to grow efficient in the various crafts. Some have found practical knowledge by a term in a builder's yard, and I think I am right in saying that this was the early training of Richard Bentley, whose architecture gives evidence of his knowledge as a masterful constructor. Still, a boy must leave school prematurely and in a

half-baked condition if he seeks apprenticeship to the crafts, and it is difficult to say at what age general education should give place to specialising.

The greatest architect that England has produced was known only as a man of science and a professor of astronomy until the age of thirty, when the resources of his great mind were turned to the art of building, at which he presently showed himself an accomplished artist. Notwithstanding this late start in life, Dr. Christopher Wren was allotted sixty years in which to build our Cathedral, rebuild our City, and raise the many monuments that he has left to us as a precious heritage.

With the rudiments of scheming and planning, freehand drawing must be cultivated; and working from the cast and from the figure is perhaps the best training for the eye and for the hand, while it teaches a sense of proportion.

No work is more profitable than the measuring and careful study of existing buildings, making choice of fine specimens, and I am pleased to state that suggestions and directions for the guidance of students will shortly be published by the Institute in pamphlet form, giving a list of examples throughout the country that are considered most useful for study, also specifying those which will be valued as an addition to our architectural records. Those of you who go out with our scholarships, instead of sketching in a desultory way, will be advised to study seriously some building of distinct architectural merit, and it is intended that the result shall be published in some permanent form. It should add to the student's zeal and interest if he feels that he is thus contributing to the world's store of knowledge. See what details and mouldings give the strength and the quality that you admire; note their size and projection, but, doing this, show also their place on the building. Note-books are sometimes filled with interesting doorways or windows, without a record of their relation to one another or to the wall-spaces that give them value. Study critically the buildings that impress you as fine; find out where and why they are *good*. It is a curious thing that *criticism* has come to mean exposing the faults; that is the easier and the more telling form, but it is a bad spirit to adopt. I have often been shocked at the flippant criticism by mediocre men of fine work of which they would themselves be quite incapable. The faults they see probably exist, but the quality and essence of the building are not in those imperfections. Make mental notes, if you will, of ways that you feel should be avoided, but seek the good first; it is the more profitable study.

As architects you will often be asked what you think of this man or that; perhaps you do not feel the architect in question to be one of our great lights. Let me beg of you to stretch a point and say all that is generous, though perhaps of a rival. It is unsportsmanlike to give away a professional brother or to damn him with faint praise. His reputation is his stock-in-trade. Let us among ourselves use all frankness: it is helpful to have our weaknesses pointed out if we are wise enough to profit thereby.

We have had so much of draughtsmanship, sometimes with very little behind it, that great facility has got rather into disrepute. The mind is sometimes better employed when the fingers are not too nimble; nevertheless the power to draw and to express your ideas with the pencil is one of the happiest endowments of the architect, and should be assiduously cultivated. There should be a careful avoidance of tricky methods, for we have seen drawings so pretty in themselves that the absence of good design is overlooked; the drawing is looked upon as an end, instead of being a simple medium or a diagram of the proposed building.

It is curious to look back on the fashions that have prevailed in my own time. When I was a pupil most perspectives were coloured, and there was a small income for many who were adepts at a skilful throwing-on of colour; then George Street, Norman Shaw, and Eden Nesfield showed how much of the real qualities of a building could be expressed by

line. One incident of the time was the discovery that one of these masters used a notched straight-edge, thereby admirably rendering the texture of roofs. I confess to having sacrificed a T-square myself in that cause. Light and shade, whether with line or the brush, are desirable to explain fairly the shape of a building. There was a pretty and telling way of leaving roofs and spaces white, as if under snow, with strong black touches here and there, the result being effective but not a fair rendering of the future structure. In one of my wanderings I met a nice young man who proposed making a study of art; I am not sure that he could draw, but he was interested in some blue and red chalk with which he touched in passages of his work: he found this treatment in the studies of the Old Masters to which he desired his sketches should approximate. If you have the power of drawing, it matters very little by what vehicle your thoughts are told, and all tricks are a hindrance to truthful expression. A method that obtained lately among the younger students was that of running the lines out beyond their natural limit, thus giving to a cornice or a stringcourse an unreal weight and importance instead of defining its contour. This may look brisk and sketchy, but a student's time is not very valuable, and a further half hour would be well spent in making the drawing correctly explain its parts. Do not be afraid of being methodical and exact, rather than sketchy. Nothing is more offensive than "sketchy" passages from a hand without the artist's mind, impressionism which is only scribble.

Fortunately Bohemianism has ceased to be a distinguishing mark of the student, for I can remember when nearly every Academy student wore long bushy hair; I am not sure whether I did so myself; I could have done so then. I see among you now men of fashion, with the greatest correctness of costume. Still I would say to the serious student do not be so beautifully dressed that you cannot carry a sketchbook or a two-foot rule in your pocket. You should be so far ready for work that the eight o'clock dinner, for which you must dress, is not always imperative. Michael Angelo, during a fifteen hours' spell of work, was content to munch bread; he slept little, finding that sleep made his head ache; he said that though he had made himself rich by his work he had lived always as a poor man. We may not all, like this giant, bring the mind to dominate the body, but I am sure that simplicity of life is to be aimed at by the true artist. You are fortunate in having your great interest in life; you have no need of the expensive pleasures or distractions that save the gilded youth from being bored. Much good work has been done in a garret, and I believe that the admirably appointed young man finds it less easy to throw his soul into his work than does one to whom Art is the companion and solace. I would not have the artist a drudge; variety, good company, and recreation are necessary if the work is to be a pleasure. It is essential also to move among men and to make good friends, for it is no use being a good architect if you have not a client to bring the work. Accept week-end invitations—and, if you can, interest your host in a clever suggestion for altering and beautifying his place.

I hope with most of you that your art is sufficiently interesting to be the purpose of a holiday, whether in getting away on a Saturday or taking ten days in Brittany. You will be told that you want relaxation from work—golf, perhaps, or a lounge in a house-boat. From my own experience I would say there is more change of thought and of interest for the mind in seeing and assimilating fine things, living out of doors all day, sketching and measuring with a change of scene, of climate, diet, and language. Our own beautiful country will supply matter enough for study, but crossing the Channel I have found to make a more complete break with the life of the office.

I suppose, without question, in the period that my memory covers, Mr. Norman Shaw has been the most followed, I might say the most copied, through the successive phases of his

work ; for the strongest men will always have a large following of those who imitate their manner. I value to this day the several books I managed to buy out of my youthful allowance, and among these are the sketches of Shaw and Nesfield. In their exposition of the architecture of France the examples chosen are all Mediæval, later work was not accounted of in those days.

I remember, in my own early visits to France and Spain, regarding the Renaissance screens in the churches as wicked innovations, although fascinated by them against my judgment. A chateau of Louis Douze or of François Premier was a rich find, while a work by Mansard or Vanbrugh we counted ponderous and dull. By common consent we now seek the more formal examples of buildings, and what was once dull we find dignified and restrained ; while some will tell us that the quaintly picturesque, our first love, is hardly to be taken seriously as architecture. Unquestionably the student should study the purer classical works, rather than the picturesque Jacobean or Dutch versions, or perversions, of the same. There was an earnest attempt to gather up the traditions that were snapped in Tudor times ; now the prevailing desire is to revive the later methods that had become traditional here until the advent of chaos ; and in this last is our best chance of arriving at a happy unity of aim.

We may be disturbed again by waves of fashion, for no arbitrary law exists in matters of taste. There are Eastern races with a really fine sense of beauty, as shown in their splendid arrangements of colour and in their gorgeous stuffs ; yet, among these, a lady can make no claim to beauty unless she is fat. Our standard differs from theirs and our taste is more catholic ; yet it is difficult even for the most cultivated to keep an open mind for the appreciation of what is fine if it is not in vogue.

It is unnecessary to insist on the advantage of wide knowledge and of general culture. Avoiding the purely archaeological spirit, History is perhaps the most interesting subject and the most sympathetic with our central thought or study. The world's history is written in its architecture, and it is a part of our schooling to follow the developments and to trace the growth of the various methods or styles, noting the influence of one country or people upon another. Our interest is less in the names or in the characters and peculiarities of kings than in the *work* that was accomplished in given periods and in the great masters of the Arts that such periods produced. If a name or a date is mentioned, we can localise it by calling up the Byzantine, Mediæval, or Renaissance environment of the subject ; it makes the past very real to us. The knowledge of foreign tongues is an invaluable aid to the architect. Through my own indolence in acquiring or in keeping up my knowledge of these, many precious books are closed to me ; while in travelling one is often surrounded by people with whom the exchange of ideas and even the gentle amenities of life are difficult.

I have spoken of the study of fine buildings and of the use and misuse of the note-book, which we like to bring home full of pretty things. In our search for the latter we may possibly miss what is noblest in architecture. The sublime is not readily transferred to the sketch-book ; it is no use making picturesque jottings of the Parthenon or the Pantheon. Those who have great facility with the pencil find less effort in the use of the fingers than in the exercise of the mind.

Drawing, to which I give a high place, may at any time become a snare, being made a substitute for contemplation and analytical thought, the seeking out of a reason for the forms we see, learning whether they were determined by the necessities of construction or were evolved as a part of a beautiful composition.

My fellow-workers may expect of me some remarks about water-colour sketching, which has always been my happiest recreation. Under favourable conditions of climate, with a sympathetic friend, a day spent with the brush in a spot selected for its beauty is as good a time as I can well imagine. The travelling student may wisely turn to brushwork for relaxa-

tion from the more exacting forms of study. We architects do not sufficiently consider the value of colour. We think of form, and perhaps light and shadow; too often conceiving a scheme in elevation only. One who paints must consider buildings in perspective, also taking account of their colour and their relation to surroundings. Yet of the student who is good enough to obtain an architectural prize from the Royal Academy or from our Royal Institute I would beg that he stick to his trade. Let him not, because he finds that he can paint pleasantly, throw architecture aside, however great the difficulties to be faced, before palaces or cathedrals are entrusted to him.

I have spoken of drawing and painting: what shall one say of photography? The art, or shall we say the science, brings to the eye all that is finest from all parts of the world—Indian temples, Venetian palaces, Eastern minarets, the sculptured doorways of great cathedrals, and these often taken with judicious lighting. By photographs or photo-prints memories of the world-treasures are brought to the armchair. As affects the student this is a doubtful advantage; that which he attains without effort is hardly a possession; he had better worry himself for hours making an indifferent drawing than secure the best of photographs or of book illustrations of his subject.

In the last few years choice books have been added to our architectural libraries: the subjects, admirably selected by men of judgment, especially setting forth the beautiful houses throughout our own country. These we value while urging the student not to misuse them or make them an excuse for shirking the prosaic work of measurement and personal study; he is apt to be distracted by the quantity of material ready to hand and the many inventions presented to him, hardly leaving him the chance of originating. There is also the handy "kodak," by means of which he could snapshot that which would take a day to draw. We accept these things with our advanced civilisation, while we question if art is advanced by photography any more than music by the marvellous gramophone.

We have discussed the methods of study; how can the acquired knowledge best be applied or tested? I think there is no more useful exercise than to enter heartily into these competitions for medals and prizes. Doing so you are for the time being the architect to a palace or some monumental work with grandeur and scale to which you may perhaps never have the chance of building; but whether the prize falls to you or another, the benefit of the effort remains yours. Again, a little later, you begin for yourselves, and confiding relations entrust you with an additional wing, stables, or a motor-house. Your time is not filled up as it should be, and it is worth your while to take your two-hundredth chance in competition for the exercise of your imagination and powers of design; it is valuable training. The Open Competition is a quite unreasonable venture if looked upon in any other light than this; a multitude doing the work for which one only is commissioned.

This evening is the first occasion on which the prize drawings have been with us during the Address to Students and the Review of their Works; a discriminating friend will presently discuss the latter critically and in detail. I will only say that the competitive drawings reach a higher level this year. Some of those that escape mention might have carried off a prize in some previous competitions. There is not only good draughtsmanship, but in some cases evidence of design and composition, with an effort towards the "grand manner."

As we have said, there are fashions in our art and they influence the student. It is interesting to note that whatever the subject set, whether the "Landing Stage," the "Corridor of Shops," or the "Pavilion," a dome of noble span is a leading element in the designs. Perhaps domes may become features in the architecture of the future; during my own career I have not been allowed the opportunity of raising a dome.



We have discussed methods of study and modes of working and drawing, but we must keep well in mind that these are but preliminary steps and stages. Looking on our great Cathedrals and the noble monuments of the past, we must remember how little they owe to draughtsmanship. No beautiful drawings, such as we see to-night, preceded the building of Westminster Abbey. The master mason chalked out indications of what was to be, and such lines were followed with more or less accuracy, slight inequalities giving a charm to the whole. It is pleasant to come upon elevations or studies for buildings by the great masters, but these, as drawings, would not pass muster with those before us to-night. We judge the embryo architect by his drawings, and it is generally a fair test of his worth. Yet we would remind him that to use art and science in Building is his vocation, and there is none higher.

A poet has said—

To build ! to build !

That is the noblest art of all the arts.  
Painting and sculpture are but images,  
Are merely shadows cast by outward things  
On stone or canvas, having in themselves  
No separate existence. Architecture  
Existing in itself, and not in seeming  
A something it is not, surpasses them  
As substance shadow.

#### CRITICISM OF WORK SUBMITTED FOR THE INSTITUTE PRIZES AND STUDENTSHIPS 1908-09.

By PAUL WATERHOUSE, M.A.Oxon. [F.].

Read at the General Meeting of the Royal Institute of British Architects, 1st February 1909.

MR. PRESIDENT, LADIES AND GENTLEMEN,—

THERE is so much ground for me to cover to-night that I must dispense with all unnecessary preface. Only two things will I say. First to you, Sir, that I very greatly appreciate the honour of being allowed to join the group of men who have in turn delivered this annual homily; and secondly, to you my friends the competitors, that I hope you will not take any of my criticisms too seriously. Do not misunderstand me. By no means do I mean that I have approached my task in any spirit of levity or irresponsibility. I only mean this, that with a very few exceptions all the shortcomings upon which I have to touch are failings of the most curable kind. Youth, for example, and inexperience, are complaints which require no drugs for their removal; and ignorance, of which I have found surprisingly little, is the most hopeful sickness of all. It is the empty vessel into which wisdom can be poured without fear of contamination. The disease at which the architectural doctor shakes his head is a brain whose fertility is stocked with unwholesome detail and whose powers of invention fly at the least impulse to the begetting of unclean novelties. A brain so stored and so equipped for production is, in a man past thirty, probably incurable. Its possessor should at that age quit architecture like poison and become a potato-merchant or anything else which is gentlemanly and jovial. There are only two competitors in whom I see any real tendency to this disease, and as both have entered competitions in which there is a strict age limit they have probably time for regeneration; so that no one will need to take any words of mine as irreparable condemnation. With perhaps half a dozen exceptions I could praise every one all round—

but that would be so uninteresting, wouldn't it? Therefore take my grumblings as those of a friend in a fireside chat, and if I am of any help to you, I can only say that I am genuinely proud to be thus sharing for a moment in the careers of a set of young artists whose future bids fair to be a bright one. For, apart from jest and apart from flattery, there is among your sixty-seven good selves quite seventy-five per cent. of brilliant promise.

#### THE ESSAY MEDAL.

I have read the whole of the nine essays submitted. The three selected for mention are happily better than the average production of recent years, but that is not saying enough. This prize should undoubtedly attract a better class of writing than we generally secure; our literary level is nowhere near the standard attained among our draughtsmen. Why is this? The present age is an age of splendid literature, good prose is as common as burglary, and yet we cannot get it submitted in any bulk for this medal and twenty-five guineas. "Void's" work (Mr. H. A. Hill, B.A.) is a sensible essay, not very brilliant, perhaps, nor very clever in its conclusions, but the thread of thought is clear and the style free from blemishes. He beats his rivals by a not too wide margin. "Vita Nuova" (Mr. Horace Cubitt) has lapses of style, but his matter is in some ways more interesting than that of "Void." "New Lamps for Old" (Mr. Ross) submits a bright and readable paper, and he avoids the fault of producing a mere compilation; his work is at least a continuous composition. "Modus operandi" and "X. Y. Z." come, in my opinion, in the second class: the former writes cleverly but too slightly; he has some original points, but rather shirks the larger issues; the latter, on the contrary, is too prolix, and, in the language of the golf-links, is "poor in his approach." It is a great thing to get on to the green and to do it neatly; also, of course, one should if possible "hole out." Of the remaining four I have no wish to make particular criticisms by name. I will merely say to one of them, "Be graceful as well as industrious"; to another, "Write a continuous essay, not a series of chapters"; to a third, "Please don't be vulgar"; and to the last, "Develop." To all I might commend one very simple truth—that the only recipe for writing is reading.

#### MEASURED DRAWINGS.

In this competition there are two competitors who press the winner hard. Mr. Ernest Wray ("San Gallo") is the Medallist, and his survey of the Church of the Madonna di San Biagio at Montepulciano is a well-drawn and complete record of an interesting bit of work. One is compelled to reflect as one studies it that our present age is wonderfully normal in its classicism! Were this effort of "San Gallo's" submitted for the Tite Prize we should have a word to say about one or two solecisms. The sheet of full-size mouldings is especially interesting by reason of certain idiosyncrasies. It rather pains me to acknowledge this. Mr. Alan Brace, who wins a second prize (as "Flint") with a study of Lavenham Church, has turned out a very beautiful piece of pencil work; his handling is nearly perfect, and I am impelled to conclude that if his delineation had been more complete he would have won the prize. The absence of a longitudinal section deprives us of any record of the nave arcade. In recording a building of this description a student should work on the assumption that his drawings could be used if necessary (which Heaven forbid!) for a complete reconstruction of the building. "Persiste," also a close competitor, gives an excellent plan of Horham Hall, but spoiled his results by unsympathetic elevations (I borrow this excellent expression from a member of the judging committee). Even a new building should hardly have been drawn so mechanically; and one fears that as he records his Tudor bricks as measuring four courses to the foot he can hardly have measured them!

"Antiquis Debetur Veneratio" submits but a poor drawing of the Glasgow Royal Infirmary; and it may also be said that though "Cistercian," "Metopemania," and "3"

have done good practice in their records of Fountains, Greenwich, and St. Martin's, the result is hardly good enough in drawing to stand beside previous delineations of these well-known monuments. The very spirit of Inwood has entered into "Erechtheum." His thin line study of St. Pancras Church might have been drawn in 1820.

"Esse Quam Videri" offers drawings of Emmanuel College, Cambridge; they are finished in pencil and wash, with cast shadows. The effect is very soft and harmonious, but lacks the decision desirable in a record.

#### THE SOANE MEDALLION.

That Casino was an excellent subject for the Soane Medallion. It has set men thinking not merely of the old truth that an architectural design must express the spirit of the building it clothes, but also of the question (always an important question) how far that expression must be explicit, how far literal, and to what extent curbed. For "Conchitic" I feel sympathy and disappointment. More than any rival he has been faithful to the spirit or to a possible spirit of the subject, but he suffers for his realism. He should have tempered truth with dignity. In other words, by his very realism he falls short of architecture, and that is why he cannot have an architectural prize. His plan is fairly good, his elevations are mischievously clever, and his perspective as a composition and as a bit of quiet colouring is excellent. But—if I may put it as clearly as I can—his Casino, if conducted on the lines of his design, would deserve to be closed.

Mr. Anthony Barker, whose badge is a "Red Seal," has caught the breeze of frivolity without relapsing either into buffoonery or vice. His fancy has had free rein; but he has clothed his imagination in so much dignity that the result is a far more alluring one than a more riotous licence could ever secure. There are blemishes in the design, but the whole effect, in mass and in detail, is suitable and harmonious. The blemishes are:—an ambiguity as to the support of the dome, an inaccuracy in the perspective, which raises the dome above its real height, and, finally, a probability that the circular form of the drum would contrast very harshly with the lines of the proscenium. The sections supplied do not exhibit this point, but there is at least a fear in my mind that the interior effect of the big hall would be spoiled by it. I cannot turn from this design without noticing the great beauty of the perspective sketch and the fantastic symbolism of the decoration surrounding the block plan. The workmanship of this competitor is full of engaging energy.

"Centrelines," a scheme by Mr. A. Berrington, is another design overflowing with that buoyancy which characterises the products of a good Soane year. Probably it was time rather than any lack of impetus which cut short the completion of the perspective. What there is of it shows a happy knack of draughtsmanship, and the power to infuse a drawing with the spirit of the designer. It is full of an irresistible gaiety. The elevations and sections are cleverly drawn in a rather unusual style. The plan is fair, but there seems to be no provision for a stage in the concert room. The designer has, evidently with intention, introduced a breach of symmetry into the elevation. It is rather difficult to sympathise with that intention.

"Nothing venture nothing win" has a perspective very similar in character to that of the winning set—in fact there are evidences of identity in the authorship; but the working out of this design is not nearly so good as that of the successful scheme. The plan is, I consider, rather unduly extended. The detail is disappointing and, shall I say, inclined to be dreary. It lacks spontaneity and gaiety. But the skyline is good. "Pan's" plan is fair, but, I fear, costly. His detail is rich but not wholesome, and his perspective drawing is unsatisfactory. But he has energy and wits. "Che Sara Sara" must study more, he is not quite up to competition level. "Nisch," I am sure, will very soon do something better than this attempt; his work is unequal. There are in it bits of good design and good drawing saddened by



lapses. But this is a hopeful condition. "Gee Ess Ae" has a rather rudimentary plan to offer, but there is some pretty drawing in the elevations and sections, prettier, in fact, than the design. His perspective is, unfortunately, poor. For many things I like "Two and One." His plan is interesting, and his Blois staircases at the angles are not only effective but well handled. He has apparently overlooked the necessity for a concert stage, but his scheme has considerable general merit. "Rush" is probably as much disappointed with his drawings as I am. They are full of nice thought and nice intentions; in fact, his building would be better than the drawings. He should study method by becoming familiar with the works of others. He has power both to design and to draw.

#### THE OWEN JONES STUDENTSHIP.

Unhappily this important prize has to be withheld. But Mr. Maw (the sole competitor), who is awarded twenty guineas, has sent in some interesting work. His subjects are the Corsini chapel in San Giovanni in Laterano, and the ceiling of the Scale d'Oro at Venice. The studies of the latter are laborious and effective. The amount of work put into the pictorial panels and their rich marginal frames is astonishing. The judges possibly felt that an equal amount of labour might have covered a wider field of study. But I take off my hat to his industry.

#### THE PUGIN STUDENTSHIP.

There is a full competition for this interesting prize and a very high level is reached. The winner, Mr. S. H. Miller, has mastered the enviable trick of drawing a perspective sketch in such a way as to give real information in detail. He is happy both with ink and pencil, and in a study of some Fairford glass shows that he can hold his own with colour too. Mr. Fraser has done good work at Southwold, and, like the winner, shows himself to be capable in more than one medium. Mr. Gill is to be commended, not merely for excellent draughtsmanship, but for some really good printing and writing, especially on his Chichester sheets. Messrs. Smith and Hearne, falling into a very good year, are rather outclassed, and the work of Mr. May and Mr. Berry is rather unequal. This is a very common occurrence in the Pugin competitions, and generally means nothing worse than that the competitor is advancing, and therefore shows to better advantage in his later than in his earlier sketches. I advise Mr. Robinson to settle down to one of his styles, or perhaps two; he has too many methods at present, and has even gone the length (I admit rather effectively) of using two methods in one sketch. Mr. Blackford is at times unnecessarily dirty. It is a great thing, if you find yourself with no materials but a 4-B pencil and a piece of paper as rough as a gravel path, to be able to obtain a result; but why adopt these difficulties as permanent expedients? I admit that I am speaking in slight exaggeration, and I certainly commend his facility.

#### THE TITE PRIZE.

To "Triangle in circle," "Mitre," "V," "Maison Rouge," "Red Cross," and "Burton," who are competitors for the Tite Prize, I wish length of days and length of study. Youth, I fancy, is their worst complaint, for their work is immature. "Triangle in circle's" arcade would, I believe, be insufficiently lighted, for his roof is solid, and his lighting is only from lunettes. "V" is barbaric as well as immature; but there is hope in that barbarism—it may be tamed "into something rich and strange"; at present it is strange without being rich. It was hard lines on "Burton" that he should hang next the winner, but he will do better when he has learnt that it is better to be over-orthodox than over-inventive. His work is heretical.

The Tite Prize competition is generally more sober than that for the Soane; the great names quoted in the conditions as exemplars perhaps account for this result, though the shadow of Palladio cannot be said to have oppressed the candidate who does battle under

Palladio's name. This designer, in his desire to make a great arch at each entrance, has set himself a problem with which he has been unable to cope. True he gets in his really clever perspective drawing a charming effect of blue sky and Italian landscape, but at what horrible cost to his outside elevation! House room having been entirely sacrificed up to the height of the arch, the author, instead of making up for lost room in the superstructure, has piled thereon a dream—a rather bad dream—of wanton colonnade. But he draws well, and will, I think, submit something better later on. "Veramo" has spoiled a courageous effort by slovenly draughtsmanship.

I seem to have begun at the weak end of the Tite group, so I will continue my observations in the same progression. If the gentlemen I have already mentioned fall into the third class it should be understood that the work of the ten young architects whom I put in the second class shows here and there exceptional merit. "Arcadia"—I take their names in no definite order—shows a nice handling of a large interior order which is effectively set out in a delicate sepia perspective. His brushwork is, I think, better than his penwork; there are some weak bits of design in his exterior elevations. "Beloe" exhibits an ambitious treatment of domed bays, but his external elevation is again rather unsatisfactory. It contains no bad faults, but it is stiff without reaching real dignity. "Red Star," like "Palladio," is the victim of a monster opening. Such an opening does, of course, help the lighting of the arcade, but it very seriously diminishes the shelter and wrecks the end elevation both in accommodation and in effect. The draughtsmanship of this design is unequal and uncertain; there is a curious artistic error in the section of the balustrade, and the glass roof is dull in design. The design by "Spurs," though fairly well drawn, is rather stunted in its effect, a fault which is all the more noticeable in an age which is given to elongation. I half suspect the Corinthian pilasters (of the interior order) of being short of the normal stature, and the same effect of arrested growth haunts the exterior. The shops are rather poor, but there is good strong work in this design.

The rather complex street front of the scheme submitted by "Eh bien" fails to please me. The use of superimposed orders on a bay window is at best a doubtful policy, and it is a dull business to put one Ionic above another. But there is spirit in this craftsman, and his shops are good. "Rodin" set forth with Cipollino columns on the brain. They have tired him. He doesn't say that they are Cipollino, but I think he means it, and if so I would remind him that there are few things more dreary than Cipollino, which has been taking the air in Britain for a few years. It is better indoors. These great green shafts have rather drowned both the perspective and the sections. If "Rodin" will reconsider his external elevation he will agree with me that the lintel, which crosses the columns of the façade waist high, is a mistake. It looks insecure. "Ionic" displays in profusion one of the special tricks of our age, the dropping of pendant decorations from the capitals of Ionic columns. In his  $\frac{1}{8}$ -scale drawings these figure as napkins. Happily, in his large scale details, he has repented of the napkins and turned them into strings of husks, but he makes up for his repentance by a profusion of linen swags over the shop fronts. Except for this defect the design is good.

At the risk of seeming tedious, I must still allude to three more names that make up what I term the second class, "Wren," "Chameleon," and "Peruzzi." The last-named has come very near doing something better than his actual achievement. I don't very much like his windows—the big lunettes—divided by trusses. The device, a favourite modern craze, of apparently supporting an arch with mullions, is always a risky one. If one must divide one's arched opening it is, I think, better done by very quiet divisions, such as do not appear to be offering unnecessary assistance, but these massive consoles are an affliction. By the way, the interior view is unduly dwarfed by the lady shopper; she is 8 feet 6 inches high!

"Wren" also suffers from giantesses; in his case they are of stone. They are not bad

in themselves; but, taken in connection with the columns, they produce so great a mass of masonry that the shops, which are, after all, a prime consideration in this competition, appear a kind of afterthought. The author draws well and has produced, to my mind, a very good piece of work, but I don't like his base. It looks particularly lumpy where it stands isolated under the columns of the entrance. "Chameleon" submits a businesslike design which, save for the spandril women who preside over the perspective, is well drawn. His style in detail is not one I like; but, mercifully, tastes differ.

Now a few words about the three winning designs by Messrs. Gunn, Maw, and Lisle, who have traded under the names of "Clarion," "Dezzezero," and "Last man in." They are all three excellent workmen, and have turned out quite first-class work. Mr. Gunn's perspective is a marvellously delicate piece of pencil work; it is, in fact, too delicate for effect, but this is a small thing to complain of, and I feel that the only real blemish in his design is the exterior aspect of his entrance arch. Those spandrils are very commonplace and seem to emphasise the absence of any strong marking of the arcuation. I should have liked the voussours defined by rustication, but if Mr. Gunn felt that such an effect would at such a point have been alien to the French feeling which pervades his composition, he could have gained strength—and such an arch requires visible strength—by merely omitting the spandril treatment altogether. His galleries at each end have been much commented on as successful features in a very good plan. His shops are well arranged; his roof is effective, and I particularly like the well-marked verticality of his street fronts. The drawings are very ably executed in a clever combination of pencil and very fine ink lines. The shadow casting is also good.

Mr. Maw ("Dezzezero") submits a set which for pure beauty of execution runs the winner very close. His delineation of statuary and of colour decoration is most beautiful. Perhaps his general scheme errs on the side of sacrificing too much to effect. The shops themselves are a little subordinated to the very graceful arrangement of his central feature, but the whole scheme is vigorous and is handled with a go and grip that would certainly command respect for the building if ever it were executed. Certain elements of the detail are not quite up to the designer's own mark. I refer especially to the surroundings of some of the painted panels, and perhaps specially to the ungainly enrichments from which the dome ribs spring.

"Last man in" (Mr. Lisle) will not quarrel with me if I describe his work as peaceful. It is one of the best attributes one can apply to architecture, and he has succeeded in keeping out of his design and its execution anything that could possibly ruffle its calm. His front is very stately and he has secured—what is always effective—a shadow behind his main external order by boldly setting back the wall face. His plan is distinctly good, and the whole design is well worthy to rank among the prize-winners of an exceptionally good competition.

#### THE ARTHUR CATES PRIZE.

For this prize, as for the Owen Jones, there is but one competitor. This is strange; for the competition involves no special work; there are always a number of men eligible for this prize who have only to send to the Institute works which they actually have by them; the prize being awarded on testimonies of study already submitted for the Final Examination. Mr. Leslie Wilkinson, to whom the distinction goes this year, is well deserving of the honour. His interesting studies range from St. James's, Piccadilly, to St. Mark's at Venice, and include two excellent Oxford drawings—one a difficult sketch of the Radcliffe Library, and another of Inigo Jones Court at St. John's College.

#### THE GRISSELL PRIZE.

In criticising the designs submitted for the Grissell Prize, a little embarrassment is felt lest one should deal with aspects of the competition which are not really vital to the objects

of the prize. A similar embarrassment is, I think, likewise felt by the competitors themselves and by the judges. The prize, as we all know, is offered for encouragement of the study of construction, and the judges have to guard against the danger of the prize going, not to the best constructor, but to the designer of the most attractive building. In this year's case there was no great fear of any such miscarriage of justice, for the designs are unhappily rather deficient in grace. Unhappily, also, they are deficient in constructive ingenuity, "Dies" and "Xopher Gubbins" being the only designers who have made any adequate display of scientific approach to the problems involved. In fact I understand that none of the designs submitted are fully in accord with the intentions of the competitions, but that sooner than withhold the prize the Council have awarded it to the best man in spite of the shortcomings of all. In the absence of any direct indication in the conditions, I conclude that the special constructive problems set to the competitors were the stone roof and the foundations under water. Most competitors very properly took the former to imply a renewed contest with our old friend the stone dome, and, with the exception of the winner, "Gubbins" is the competitor who took the contest most seriously. He has produced a dome which looks rather speculative in its stability, but which he proves by diagram to be stable. He has, moreover, worked out the weights on his piers, and has given the calculations of his arch thrusts—calculations which I do not claim to have checked. His design is gloomy and rather lacks the joyous levity which should characterise a building of this sort; but it is bold and thoughtful.

Of "Dies" I will speak later. "Corbel," whose design hangs next to that of "Xopher Gubbins," shows construction in piles and a dome. The piles are well enough, but the dome is left to chance, or rather, to the forces of Nature. The forces of Nature would, I venture to think, know how to deal with that dome. Side by side there hang two designs bearing the titles of "Architecture" and "Rotten." One of these titles strikes me as unduly ambitious.

There are two designs styled "Rex"—one is an attempt at the dome treatment, but it is poor and gives no proof of constructive knowledge; the other is open to the same criticism, and has, moreover, some very awkward curves in the water wall. "Scarlet Scarab" offers a scheme a little above the average level of the competitors; he has been at pains to show some constructive agility, pinning his faith in the dome to a copper band and in the foundation to invert arches. It is a fair design, but ill drawn. "Isis" has his band in steel, not copper, but I am not sure that he has disposed it in the best position.

"Dies" (Mr. Douglas William Day), to whom the prize has been awarded, has very properly had an eye to royal effect as well as to structural stability. He has in his roof adopted the double-dome construction, and has worked out the stresses and weights with commendable care. Every portion of the jointing of the masonry is most clearly shown, and he has been at pains to make a real study of the problem. His design is simple and pleasing—none the less pleasing for being simple. A building of this kind is meant to give its effect at some distance across the water, and the designer has evidently borne this in mind. But I am not sure about his wilderness of colonnades. He has filled the sheet with them, and implies that they are to run on beyond the paper as far as the Royal Exchequer permits. A sort of Ionic hedgerow! But I think he deserves the prize. He deserved also a better rivalry, and if he had got it he would perhaps have been beaten.

Before sitting down I must add one word to my written discourse. Here and there sentences in my criticism have, I notice, raised a laugh: I would not for the world have it thought either that I have treated this work of criticism as an occasion for levity, or (what would be worse) that there is any unkind ridicule in that laughter. My many visits to the Exhibition Room during the past fortnight have impressed me with so strong a sense of the sterling value of the work there shown, and so great an admiration for the skill and industry to which most

of it is due, that I should feel keen regret if any idle word taken too merrily by a friendly audience were to any criticised competitor a cause of pain.

I have long overtaxed your patience; may I plead that the length of my discourse has been due at least in part to the keenness of the competition? Art is long, and if you multiply its length by 67 it makes life seem, on an evening like this, unduly short for its proper discussion.

### VOTE OF THANKS.

MR. J. J. BURNET, A.R.S.A., said it was his privilege to propose a very hearty vote of thanks to the President for his able address, and to Mr. Waterhouse for his more than interesting criticism. He had listened to the President's remarks with intense interest, and he had rarely heard criticism of architectural drawings in which the pill of criticism had been more ably gilded than by Mr. Waterhouse. He longed to be back in his own student days to have his designs criticised with such picturesque and artistic feeling that made one forget the pain of the operation, and really take to heart the lessons so kindly given. Mr. Waterhouse's criticisms were brotherly, scholarly, and artistic, and the students were to be congratulated that there were members of the profession like Mr. Waterhouse willing to give their time to the consideration of the drawings, and to entertain and instruct them in the able and delightful manner Mr. Waterhouse had done. The President spoke from a life of vast experience and culture. Being a water-colourist—and an able water-colourist—the President still took pains to remind them that singleness of aim was the first duty of an architect. Skill in drawing and skill in water-colour painting, he had noticed, often led young architects to forget the seriousness of architecture. There was just one complaint he would make of the student of the present day—he was apt to think, like the students of other arts, that with the finish of college life the battle was done and school ended. With architecture, however, perhaps more than with other crafts, school was only begun. The young architect had to learn to subjugate himself to his client, without whom no architecture could be produced, and until he learned to throw himself with enthusiasm into the wishes and needs of his client, till he had learnt to understand and appreciate the integrity of purpose of the merchant and the integrity of purpose of the manufacturer and the engineer, and to feel an enthusiastic interest in the aims of each, to make them feel that their business was his sole interest for the time being, the young architect would not know what the joy was of being able to raise in stone something that helped others in the strenuous work of their lives. After all, works of architecture were like the headstones of the departed people; they were the headstones from which could be read the integrity of purpose of the age in which we live. Archaeology alone would not help; it was to be studied, but its spirit must be appreciated. It was by attendance to

the immediate needs of our own generation, and by the enthusiasm we felt for the needs of the particular client, that were to come those buildings of real character and beauty and of sufficient novelty to warrant their recognition by future generations as twentieth-century work.

MR. WILLIAM J. LOCKE [H.A.], who rose at the invitation of the President, said he supposed the whirligig of time had brought about its revenge upon him who had so often in that room called upon others at a moment's notice to perform a task which it was now his privilege to attempt. It had been a very great pleasure to him to listen to the President's address, an address so sane, so thorough, and so filled with all that must make for the understanding of what Art really meant. He had also been much impressed by Mr. Waterhouse's sympathetic criticism of the students' works. He congratulated them upon having the opportunity of listening to such addresses. It had always seemed to him, who followed an art, not entirely different, but different in method, that students of architecture and of the graphic arts had an immense advantage over those who merely wrote. If conditions permitted the latter to present their youthful works for the criticism of the leaders of the literary profession, how great a blessing it would be to them. It was only one who had envied the Institute students for many years who could understand the value of such criticism. They could attempt great works, and submit them to the criticism of the highest of the land in their profession. They received from them encouragement of that which was good, criticism of that which was bad. In this way they learnt, and were led on from small things to greater. They did not work in the dark, as the young men of his profession had to do. When the latter brought forward their immature works they had to endure the cruelty of the public press. The Institute students had not to face this ordeal; they had instead the generous encouragement, and, where necessary, the charming, charitable, and loving satire of a critic like Mr. Waterhouse. Mr. Waterhouse had asked them not to put down anything he had said to malice—that, he was sure, they could not possibly do; and he would ask them to thank whatever gods there be that they followed a profession in which such training and such criticism were possible. He thanked the President for his charming address, and had very much pleasure in seconding the vote of thanks.



## STUDENTS' STUDIES. By W. CURTIS GREEN [A.].

Read before the Birmingham Architectural Association, 20th November 1908.

**T**<sup>OO</sup> many Papers are written without that special knowledge and definiteness of purpose which would render them valuable contributions towards actual architectural performance. In a general way all that there is to be said has been said already, and we know where to turn to for the inspiration of written words. I have no authority to deal with such an important subject as students' studies. I can but call to your attention authoritative utterances on education, and point out the sources at which information may be obtained by the many students who, I think, sincerely desire guidance in their work. No students have more energy or more enthusiasm for work than architectural students, and in no other calling has there been so much misspent, because misdirected, or rather I should say undirected, labour.

In our work everything depends upon vocation. The truth is, that it is hard to say during the first years what our vocation is; if it is not architecture we had better turn our energies in another direction. I am inclined to say that no test is so certain as whether or not a man remains a student—a state that implies certain responsibilities and a continuity of study not attaching to many professions. Those of you who have not read R. L. Stevenson's essay in *Across the Plains*, entitled "Letter to a Young Gentleman about to embrace the Career of Art," should do so; it goes to the root of the personal architectural problem. The writer implies that the ordinary pleasures and legitimate relaxations of life are more for the engineer, the lawyer, and the banker than for us. Without taking ourselves too seriously, we must regard the usual amenities of life with a watchful eye; learning and exercising our art demands the whole man and brings with it more joys than any individual has a right to expect. This suggests at once that the extraordinary diversity of an architect's calling allows of recreation by turning from one field of activity to another; there is no fear of our overworking ourselves—we may lay that idea on one side. You must allow me to quote the following from Stevenson's essay for our encouragement: "Enough just now if you can look back over a fair interval and see that your chosen art has a little more than held its own among the thronging interests of youth. Time will do the rest, if devotion help it, and soon your every thought will be engrossed with your beloved occupation." And again as a warning: "Nor will the practice of art afford you pleasure only; it affords besides an admirable training. For the artist works entirely upon honour. The public knows little or nothing of those merits in the quest of which you are condemned to spend the bulk of your endeavours. Merits of design, the merit of first-hand energy, the merit of a certain cheap accomplishment which a man of the artist temper easily acquires—these they can recognise and these they can value. But to those more exquisite refinements of proficiency and finish which the artist so ardently desires and so keenly feels, for which (in the vigorous words of Balzac) he must toil 'like a miner in a landslip,' for which day after day he recasts, revises, and rejects, the gross mass of the public must be ever blind. To those last pains, suppose you attain the highest pitch of merit, posterity may possibly do justice."

In our profession there are no short cuts which we can safely take without loss of efficiency; wandering in bye-path meadows leads only to Doubting Castle and Giant Despair. Mr. Millard once said that "a man needs ten years for training and another ten for getting believed in, a man's 'devilling' days; this was about the time it took to turn out an

architect. Even after the usual training and examinations were passed, there was only a further process of examination inevitable and lasting for life—the process of being found out as an architect and as a man.”

Sayings such as these by those who have the right to speak touch us closely, and assist us to decide the question of vocation. Once the student is “engrossed in his beloved occupation” and spending himself for architecture, he is a force to count on. His architectural problem is *the* architectural problem, the problem of an architectural faith or ideal, an active faith with its roots in the past working for the future.

Superficial knowledge and mere cleverness will not fit us for the business of architecture. It may be that owing to an unstable foundation the ever-increasing demands on the business side of our calling endanger, and too often kill, the romantic side; but for the present at any rate, I do not think that we should even hope to see less attention given to the business side—rather let it be more. Architecture has to do with actualities; great architecture has always been active structure, the outcome of knowledge and power. We have to inspire our clients with faith in our abilities and in our estimates. We have to handle the men who work under our direction and to learn from them. I am tempted through bitter experience to say that to fail in the business part of our trust is to fail in all. I do say that to shun or despise it is to misunderstand our calling. Some of us through circumstances are thrust out into active practice too young. I believe nothing is so fatal; it takes years to live down our mistakes, even if we are allowed the opportunity of recovering their effects upon ourselves.

Our art will not suffer by efficiency in the conduct of affairs; on the contrary it will be the fuller, and we shall have gained in character for having mastered something we do not like. It has been said that work is in the first place always something we do not like; with proficiency we grow to like it; there will always be something to master, some obstacles to move; we shall do well to learn to move them for ourselves, and not to rely on others who may at the time seem more fitted to do it for us. It is only when we begin practice that we learn what the work actually is. In the meantime, while we are working for examinations and preparing ourselves in other ways, let us tackle the subjects thoroughly. In a very short time one can once and for all learn such subjects as sanitation and hot water supply, so that when our chance comes these practical questions will present no obstacle to our success. However good a system of education there is at hand, however good an office you may be in, you have to learn these things for yourselves, and find and make opportunities for doing so. You will remember the Elephant's Child in Rudyard Kipling's *Just So Stories* who from insatiable curiosity went thoroughly into the question of what the crocodile had for dinner. He asked a great many questions, the answers to which were so unsatisfying that he went into the question himself with a thoroughness of investigation that astonished everybody, and altered the history of himself, his family, and his descendants.

If I may presume to offer advice, it would be to spend as long as possible working for the architects in whom you believe, and to spend your last penny in prolonging the period before commencing practice, so long as your study is definite in aim and thorough in its investigation. Professor Lethaby once said that it was only after a month's study that we discover some essential fact about a building. “Only by thoroughness of investigation does the thing enter through our thick skins to our hard hearts.”

Every artist and craftsman believes that the present architectural problem and all that it involves is no small part of the social problem of to-day. It is from its nature near to the heart of things. Whether or not we are still too nearly of that period which produced the general decadence of architecture, to rise successfully above the prevailing commercial and social ideals of the day, I do not know. It is something that there are so many talented men at

work at the leavening process, which of necessity must be a tedious one for many generations. No student can survey the present position of English architecture and overlook the Gothic revivalists to whom we are so deeply indebted: their difficulties must have been enormous, and their achievement is in proportion. The revolution they brought about could only have been achieved through a combination of great ability and great enthusiasm. They fought, not for themselves, but for architecture, and for the craftsmen they evolved and for whom they obtained recognition.

With the faults naturally attaching to a "revival," in so far as it is an imitation of form rather than of spirit, we are not now concerned. The creative or architect's way of looking at things is so different from archaeological scholarship as exhibited in the less important phases of the revival that we will dismiss these. The "revival" now stands for a return to the ways of a traditional art—an art, in Professor Lethaby's words, "in which each product has a substance and content to which the greatest individual artist cannot hope to attain. It is the result of organic processes of thought and work. A great artist may make a little advance, a poor artist may stand a little behind, but the work, as a whole, is customary, and is shaped by a life experience whose span is centuries." Elsewhere he speaks of an art, "not one man thick, but 10,000 men thick."

It seems to me that the seeds which the Revivalists sowed are growing to that end; a slow growth, yet producing the gems of modern architecture dotted about the country-side and here and there in our city streets. Such fruits as these should restrain us from decrying the men of to-day. Have not members in our profession, and in the building trades, gifts that would have more than sufficed them in any of the great architectural periods? Rather let us look more closely into the means of production.

If we believe that it is the conditions of the time that produce the architecture of the time we have something to go on; looking back we can date pretty exactly the demoralisation of general building, the breaking of traditional architecture to fundamental alterations in the conditions of life and production. The evolution of machinery and the accompanying factory system of production broke the thread of continuity in English architecture. Looking forward we see that imitations of past styles can never be wholly successful, great architecture being a product of the time in which it is built. Our own problem is to produce the best architecture possible under existing conditions; and to forward by every means in our power the possibility of again producing sightly building as a habit rather than as something unusual—samples, as it were, of what could be done if it was customary.

We need constructive thought and criticism during this time, when outside a small circle anarchy in design and anarchy in production prevail. We students want a definite goal and definite leadership. We must be content with nothingshort of the best; it is certain that there is talent and disinterested zeal enough in our profession to correct any vagueness of aim or method in arriving at what we want.

There have recently been several authoritative utterances upon our system of education. The first that I shall refer to is that of Mr. Gerald Horsley at the Architectural Association in March last year on "Some Aspects of Training and Design." It is printed in full in *The Builder* of 2nd March 1907. The writer here analyses the excellent work which the Board of Architectural Education have in hand, the work of co-ordination of the principal architectural schools and classes throughout the country, and supplementing in the best way the artistic and practical experience to be gained in an office. The object of the Board is "to start the student on those lines of study which will best enable him to attain to some proficiency in the art and practice of architecture." Mr. Horsley concludes his valuable analysis of the work of the Board with these words:—"If we agree, as I presume that we do, that the

supreme object of our training is to create ideals and aspirations, and foster the growth of ideals in the minds of students, so that the end or goal of their career will be a fine architecture, it seems unfortunate that the Board should lose touch with them just at the time when their aspirations and ideals are taking shape, and ideas begin to flourish. We must surmise that it is the intention of the Board to extend the scope of its recommendations as time goes on." It is greatly to be hoped that this is the case.

Mr. Wm. Dunn has called my attention to a paragraph of the KALENDAR, on page 226, setting forth the scheme of the Board of Education, which is open to criticism. The paragraph runs:—"As the object of training is to educate the student's thinking faculties, it will be necessary to teach him so much of the theoretical basis of construction as will enable him to work out constructional problems. Rudimentary mathematics and applied science should therefore be included, but it is recommended that the course in these subjects be limited to the minimum indispensable for practical purposes."

I venture to think the words "minimum indispensable" need revision. Some of us who have passed the Institute Examination know what the "minimum" for examination purposes is; we are still none too confident when occasion arises for working out the wind stresses on a big roof, the thrust of a dome or arch, the scantling of a concrete lintel or a wooden beam, and we are crippled by the lack of that knowledge. I hope the time will come when these problems of applied science will receive in our education the attention they merit, for these are not the least of the factors of a vital architecture.

Perhaps the most valuable part of Mr. Horsley's paper to the English student is the thorough analysis of the French system of education at the Ecole des Beaux-Arts in Paris. He shows that the French students have a definite goal towards which they work. They have an unbroken tradition, unaffected by the various social revolutions in France, extending over more than two hundred and fifty years. The French School of Architecture, existing at the time when Sir Christopher Wren was at work in London, received the encouragement and support of Louis XIV. and his minister Colbert, of which the Ecole des Beaux-Arts is the result. The French claim that "their great tradition in architecture has never been broken since the days of the Renaissance, and from the great Gothic days when man learnt from men and not from books."

The system produces, as we know, a national architecture of a consistently high level of excellence, and incidentally their students' work is at once our own admiration and our despair. The authorities quoted by Mr. Horsley in his Paper are an article by M. Guadet in the *Architectural Review* of October 1903, and a Paper by the late Secretary of the Institute, Mr. Wm. H. White, published in the *TRANSACTIONS R.I.B.A.* in 1883. A few of our own eminent architects, and many of those in America, have received their training at the Ecole des Beaux-Arts, and I am glad to know of at least three of our students who are at work there now.

The adoption of the French system of education in this country would be no solution of our own special problem. In certain branches of education we have more to learn from the Germans than from the French; and from what I have seen of Berlin and Vienna, I think some of the magnificent public buildings erected there during the last twenty-five years have more affinity to English than to French genius. The truth would seem to be that architecture can no more be the primitive affair of early days; our knowledge is no longer insular or one learned only through practical experience. The experience of others is not only desirable but necessary for our education, and men who have been trained at the Ecole des Beaux-Arts should have no small hand in shaping the planning and the public architecture of our cities, and helping us in our educational problem.

The most valuable Paper, to my mind, which has recently appeared is that of Professor Lethaby on "Travelling Studies," read before the Architectural Association, and printed in

*The Builder* of 9th November 1907. His theme is this: "Taking our facilities for study and our present methods of education for granted, how should they best be made not only productive but reproductive?" The student will find his immediate need answered in that Paper, and I venture to suggest that the Board of Architectural Education could use it as a basis for their present deliberations. The headings of the Paper are as follows: "What is required," "As to Sketching," "The true value of Scholarship Studies," "The Institute Prize Subjects," "The Publication of Studies." One direct outcome of this Paper is the formation of a Sub-Committee of the Royal Institute called the Records Committee. Its purpose is to co-ordinate and systematise the work of students on ancient buildings. Through want of system and direction, as you are aware, the measured drawings made by students, however brilliant, are often of little value. Measured drawings, for instance, are repeatedly made of the same buildings of which authentic records already exist; or the buildings chosen are lacking in either architectural or historic interest, or both. It is further hoped that the measured work which a student commences in his Testimonies of Study for the Final Examination may encourage him to proceed with further work on the same building if he decides later to enter for the Measured Drawings Medal, so that continuity of study as well as of record may be preserved. Incidentally, it is hoped to gradually prepare as complete a list as possible of the ancient buildings throughout the country. The manner in which the record of such work shall be preserved has yet to be decided, but it is to be hoped that it will take the form of publication of specially chosen drawings at regular intervals. Your help and that of other Societies allied to the Institute has already been asked for in furthering this work.

At present the best school of design is old work. In the future the study and delineation of ancient buildings such as escape the vandalism of our time may become the work of archaeological research only. At present this field is the one sound and safe school of design and construction. Whatever place the study of ancient buildings may hold in the future, at present they are the best field for the student, and in after life the study of old work is the most fruitful in accomplishment. I believe this may be only temporary, awaiting the re-establishment of a traditional art; by re-establishment I mean the extension of the sphere of influence exerted by the inner circle of men now working on traditional lines.

The making of measured drawings must not be regarded by the student as one of the subjects he has to get through; in conjunction with practical knowledge, the analysis of a fine building, and the making of what should be working drawings from which the building in question could be re-erected, is of the first educative importance. The student is unconsciously forming his taste from the finest material, and absorbing facts as to construction and decorative forms which will never desert him.

It is necessary to soak yourselves in fine architectural examples; to spend your time of study on one building, six weeks, three months, rather than on a dozen towns containing as many great buildings. To imagine that the habit of rushing round with a camera, getting as many photographs as possible in the hope that some day one may be useful, is, I believe, a snare and a delusion. Sketching is only a little better. If we would learn what fine architecture means, we must sit down before it and ascertain for ourselves the simplicity of its structure, the singleness of its aim, the laboriousness of its handwork, and the fancy arising incidentally from it. If we would learn the end of good draughtsmanship, we can learn it in an old building. It has limits of usefulness, and we find them in the study of a great work of art. The baffling factor is apparent in every great work of art, the intangible quality, the result of growth, of life, which no artificial rules or mechanical means can achieve, the creative work of a traditional school of workers doing the work of their day with the materials to hand.

I should like to read to you what Professor Lethaby said in his paper as to sketching:—



One of the great heresies of the last fifty years is the sketching mania. I should like to say Draw, but never sketch. Sketching swallows up enormous time, and results in nothing. Men I know who have drawn carefully seem to have more drawings than can be counted, for if they spend a week, or month even, over one study they soon increase, but the sketcher never gets any forwarder. Drawings stand some chance of surviving, but sketches never. Nor do I believe that drawings should be finished up at home; other matters press and they are put aside. Moreover, they will not work out; we cannot decide whether a dimension should read 76 feet or 96 feet, and one gets disgusted. Drawings finished at home get something unreal into them with every added touch. Everything done on the spot is something struck off between the object and the artist; that which is added at home is all artist.

I believe that this is the advice we need, and I hope it may be followed by more constructive thought upon what we are to do. It is all the more valuable as coming from a consummate draughtsman who in his early days must have succumbed to the temptation which we are to resist. The claims of pen and pencil are partly a matter of temperament and partly of opportunity, and it is a well-known fact that some of the most distinguished architects—and by distinguished I mean distinguished for the accomplishment of fine architecture—seldom set pencil to paper. It was so in the past; the apprentice did not spend his time over the drawing-board; as far as I know, the Orvieto drawings apart, Bramante was the first architect to leave behind what you might call intelligible drawings.

And yet, when all is said, I am sorry for that man who has given up the weakness of a little enthusiastic sketching. Such a one may not have lost the more generous enthusiasms of the student, his choice of place may not be affected by the quality of the hotels, his view of architecture is not necessarily coloured by mundane matters; on the other hand it sometimes is.

Mr. Lethaby's Paper is, I believe, priceless if it will make us think. Instead of muddling through our student days, let us think the position out, read it up, and, if the vocation is ours, live it out; the vision will only come in that way. Our mistress has no use for us half asleep, or half developed, or half somebody else's.

Drawing is a means to an end—for us it is nothing more. Sketching is the recreation of the draughtsman. Never sketch until you can draw; learn to draw the difficult parts and leave the easy ones alone. Go for the essential parts. Begin in the winter evenings on thirteenth-century foliage from the round. Learn the structure of Acanthus foliage as set out by the late Professor Moody in his book *Lectures on Art*; it will never trouble you again. Learn the elements of perspective drawing, so that you may not be at fault. Mr. Raffles Davison has said that there is no building which he could not set out from plans and elevations in a single day. Set yourself the task of drawing a Gothic traceried window, or a circular inlaid pavement, in perspective or elevation freehand; either will test your knowledge.

The final test of all draughtsmanship is that of the human figure; if you can make time for life studies you will never regret it; in the realm of draughtsmanship you will then have entered into your kingdom. I know from experience how cramping is the failure in this last test of eye and hand; the other attributes are essential to mediocre performance, the last is essential to perfection among the noblest subjects.

To those who intend to be good draughtsmen there is no need of warning against the making of pretty sketches. You will be absorbed in arriving at certain facts, showing the structure in its true proportions, the textures of the materials. Your style will take care of itself. Draughtsmanship has at present a great influence upon design, and the modern competition craze a very real, and to my thinking pernicious, influence upon draughtsmanship. The thick line was invented by the Devil in one of his brightest moments; I hope that he will soon have fresh inspiration.

I have now concluded my Paper where perhaps I ought to have begun it, where most students begin their life's work—at the drawing-board. The drawing-board is a wonderfully

attractive thing. We return each day to an old friend ; it has perhaps a snug place by the fire ; is sanctified by memories of conquests and disappointments ; we have leant on it during hours of elation and despair. We must not regard it as our final sphere of action. It is one means to an end, not the end itself. Just so with our business training, our specifications, our sanitation and plumbing. While acquiring these things some will say we are merely dressing ourselves for the sacrifice. Don't listen to them. Whether or not we are foredoomed to failure is nothing to the point. " Shall life succeed in that it seems to fail ? " At least we must enter on life fully equipped ; we may not wrap ourselves with any sense of personal security ; we must strip for action and get down to the root of the matter, or we shall never withstand the first shocks of disillusion in practice with actual clients, with actual builders, or with the actual calls upon our character and courage.

### THE BRITISH SCHOOL AT ROME.

#### Periodical Publication of Students' Drawings.

Palazzo Odescalchi, Piazza SS. Apostoli, Rome ;  
11th January 1909.

To the Editor JOURNAL R.I.B.A.,—

SIR,—The British School at Rome has, ever since its foundation, welcomed architectural students, and a considerable number figure in the list of its Students and Associates. It has, however, been felt to be a pity that much of the excellent work that they have done should remain in their portfolios unknown and unpublished, and this is especially to be regretted inasmuch as their drawings, if collected, might eventually form a most valuable series of illustrations of the principal classical, mediæval, and Renaissance buildings of Rome and Italy. For the two standard works to which the student must turn for architectural drawings of the buildings of Rome, Canina's *Edifici di Roma Antica* and Letarouilly's *Edifices de Rome Moderne* are by no means sufficient for the requirements of the present day. Both of them are over fifty years old, and the former certainly (I cannot speak with first-hand knowledge of the latter) contains many grave inaccuracies and arbitrary restorations, especially in the plans of buildings in the neighbourhood of Rome ; the representations of the aqueducts, indeed, are quite untrustworthy. The enterprise of replacing them is, it is true, a large one, and

would require to be undertaken gradually, and it might be well to issue a certain number of small portfolios of drawings before collecting them into a volume, with a title-page and index, so as not to commence with too ambitious a scheme. Some organisation of effort, too, would be required ; at present the natural tendency of students is to study the first-rate buildings and to leave alone those of slightly less architectural importance and interest. The inducement to cultivate the study of the latter would, however, be present if they knew that their work would be published and be of definite use and value in the realisation of such a scheme as I have outlined. The exhibition of drawings made by students of the School during the past session, which took place on the occasion of the Annual Meeting of the School at Burlington House in November last, showed that there was no lack of good material available, and the Committee's Report announced that a periodical publication of the drawings is contemplated. Would it not be possible for the Institute of British Architects and the School to join hands for the realisation of this scheme ? It would render a real service to students, not only of architecture, but of archaeology and art as well, and would, I think I may confidently say, be an enterprise which, if brought to a successful conclusion, would redound to the credit of British architectural students.—

I am, Sir, yours faithfully,

THOMAS ASHBY,

Director of the British School at Rome.

## SAINT-PHILIBERT DE TOURNUS.

By CLEMENT HEATON (Neuchâtel).



THE ABBEY OF TOURNUS FROM THE SAÔNE: GENERAL VIEW.

THE road from Chalon-sur-Saône passes through a rich and beautiful plain, along the west bank of the slow-moving river, to Tournus, the ancient Roman *Castrum Tinurtium*, which lies thirty-two kilometres NNE. of Mâcon. The abbey church of which one so often hears is built within the space of this camp, at a spot where the mountains west of the plain approach the river, so forming a passage easily defended. This has always been a strategic point, and long before the Romans, the Gauls, and others before them, held it for this reason. When the Roman power had given way, here Burgundians and Franks took once more their stand; while for centuries a heavy traffic went on along the river, whereby the great current of civilisation passed to the north, coming from the east and south, as it had been passing on from the earliest times.

All this is represented before our eyes: we can see, in the little museum, remains of the succeeding stone ages, of the times of the Gauls and Romans, of the Burgundians and the Franks; whole races have passed this way whose eyes have looked on the distant Juras as do ours to-day. We are in one of the highroads of early civilisation.

Here, then, on an eminence governing the road which passed between it and the river, was a camp and fortress, and these became the abbey precinct, which remains to-day with its gate and main lines still in evidence. The abbey church was of course built in its centre, and adjoining the abbey the cloisters remain in a mutilated condition, but complete enough to give a very fair idea of the whole primitive arrangement. In these precincts were found Roman remains, and pillars in the crypt are also Roman, it is said.

There was a church here already in the fifth century, over the tomb of St. Valerian, whose sarcophagus is still in the crypt. It was mentioned by Gregory of Tours, who passed here in the second half of the sixth century; the Venerable Bede and many another celebrated traveller also passed here on their way from the north.

There is therefore a very reasonable cause why such a spot became an abbey. When the monks of Noirmoutier\* were chased from their home by

\* Near Nantes. Remains of a ninth-century building still show whence they came, it is said. *Moutier* means monastery. Cf. "Romain-Motier," in Switzerland.



THE ABBEY OF TOURNUS: PART OF NAVE AND CENTRAL TOWER SEEN ABOVE CLOISTER ROOF.

hordes of invaders in 836,\* they ultimately found refuge here in 875, and remained on. But within less than a century (in 940) other invaders—the Huns—gave them fresh trouble, and burned the town and the abbey of Tournus. The existing

\* These were doubtless the Vikings, who commenced to make havoc in France shortly before this time.

building, then, dates even in its oldest parts from the tenth century; and though to us, in comparison with so much of later date, this is a venerable piece of architecture, it is, as will be seen, quite a late appearance in the train of events on this historic spot.

There is, as is so often the case, little documentary evidence available concerning the dates of

the building, but its various additions and reconstructions have been carefully analysed by M. Jean Virey, of Mâcon,\* and compared with what can be seen. As this building is one of the landmarks of Romanesque architecture, it will be useful to know what has been ascertained :

It is the Abbot Etienne, Prior after 960, who has the reputation of being the great builder, but in 1006 the church was almost completely destroyed by fire. It was reconstructed by the Abbé Bernier, and consecrated in 1019, as declared by the Chronicle written by the monk Falcon, which ends in 1087. New alterations were made before 1220, when Pope Calixtus II. came over from Cluny, where he was stopping, to again consecrate the building ; a fact which seems to have escaped notice.

Provided with these points, an examination of the building has led to the conclusion that the narthex and lower part of the nave must have been preserved from the fire of 1006 as well as the crypt. The narthex must have been built all at one time, the masonry being regularly the same.

\* A notice in the work on *Saint-Philibert de Tournus*, par l'Abbé Henri Curé. Picard, Paris, 1905.



NORTH AISLE, INTERIOR OF NARTHEX.



NAVE, LOOKING WEST.

The tower at the north side was added by the Abbé Pierre I. (1066-1106). At this side a "Lombard band" of the same work as the west front has been preserved, built in along part of the nave. In the interior of the narthex are to be seen the heavy cylinders with round tunnel vaulting, flanked by tunnel vaults set crosswise. This seems the prototype of the nave vaulting. This work of the tenth century is one of the earliest Romanesque buildings in France, and its wonderful preservation makes it the more valuable as a point of reference.

The supposition is that the church of St. Valerian was placed where the crypt now is, and that when, in 940, the Huns destroyed everything, the rebuilding began at the narthex, to enshrine the relics of St. Philibert, which had been brought from Noirmoutier.\* The building was continued up to the choir, which contained the remains of St. Valerian. Continued by Abbot Hervé, the

\* There seems to have been much jealousy between the votaries of the rival relics, and the importance of such remains in determining the history of early architecture comes out very clearly here.



building was finished by Abbot Etienne between 960 and 970 by the reconstruction of crypt and choir, some thirty years after its destruction by the Huns. Hence the present crypt would have been lately built when the fire in 1006 destroyed the choir and nave, the narthex escaping. A layer of cinders and other débris was found in the nave, from which it is argued that this part was also burnt. The destroyed parts were soon rebuilt, and the nave roof was finally replaced by vaulting. The upper part of the nave and the choir are judged to be due to Abbot Bernier, preceding the consecration of 1019. All the choir was then built except the crypt walls (built in 970 by Abbot Etienne). The vaults of the nave are due to a more masterly hand, probably that of Abbot Pierre (1066-1107).

The vaulting of the deambulatory would be the work of Abbot Françon de Rouvray before the consecration of 1120.

Returning to the narthex, the upper chapel of St. Michael is supposed to be due to St. Ardain, 1028-1056, judging by the decorations found on the exterior toward the church, now behind the organ. A large window with columns has the



DETAIL OF CENTRAL TOWER.



INTERIOR OF CRYPT.

inscription: *Gerlanus abate isto monasterium eile*. But this seems dubious, the whole of the narthex seeming to be of one date, in its lower part.

The community of Tournus was quite independent of Cluny, yet it seems evident that the same style of work exists here as at Cluny and at Autun on the central tower: the principal features in this are the fluted pilaster and the cusped arches.

The interior has often been described, but a point has lately been brought forward which is interesting—viz. that the system of vaulting in the nave is the same as that used by the Sassanide architects and the Byzantines. This and the general aspect of the exterior lead one to suppose that it is no mere local style we have here, but a northern and western example of something older, and more southern and eastern, and the place at which it is found, on the great Saône riverway, justifies the idea.

There are interesting Byzantine capitals in the choir, and in the narthex are well-preserved patches of twelfth-century colour decoration. Part of the cloisters to the south of the nave would seem to be of the tenth century; there are capitals of a most



THE ABBEY OF TOURNUS : WEST END.

*Photo. Commission des Monuments Historiques.*

early type, with interlacing work on them, which must be a survival of something earlier than the "Romanesque." Altogether, these buildings are doubtless part of an expansion from the Lombardic centre, which had continued so far as this district in the tenth century, for one finds it again at Cluny and Mâcon, and in other places. We have at Tournus one of the most interesting links with a lost past which the fair land, now France, can offer, and it is to-day a delightful old-world spot wherein to spend a few days. There is a chapel of the tenth century not far off (Saint-Laurent), with herring-bone masonry.

Some two hours' walk from this centre are two village churches of the same type and date as the narthex, at Uchizy and at Farges. Uchizy has a tower with the same ornamental zigzag bands as found on the narthex, and windows of the Lombard type with mid-wall shafts. In the interior one finds high pointed tunnel vaulting over

square pilasters, and no columns, whereas at Farges are round-arched tunnel vaults on circular shafts. Both are in stone, but used in small pieces, having the aspect of bricks. There is another church with an octagon tower half-way between Tournus and Mâcon, to the south of the line, which can be seen from the passing train, and scattered about the country are small churches of early type which are rarely visited.

The study of this group of buildings is calculated, with the dates here given, to furnish a solid starting-point to the history of the architecture of this district. As one begins examining in detail such buildings one comes to the conclusion that the history of architecture is not yet a completed thing. In fact, there seems yet much to be done in the works of earlier times, to utilise the mass of information collected by local archaeologists.

March 1908.



CHAPEL OF SAINT-LAURENT, TOURNUS (10TH CENTURY)



9 CONDUIT STREET, LONDON, W., 6th February 1909.

## COMPETITIONS.

### Stanley Council Offices Competition.

Members of the Royal Institute of British Architects are advised not to take part in the above competition.

By order of the Council,

IAN MACALISTER, *Secretary.*

## CHRONICLE.

### The Prizes and Studentships 1909.

The Annual Exhibition of the works submitted in competition for the Prizes and Studentships in the gift of the Institute was held in the Gallery of the Alpine Club from the 19th to the 30th ult. inclusive. The visitors' book showed 1,332 signatures, as against some 1,600 last year. The number of competitors was seventy-one, as against sixty-one last year and eighty-seven the previous year. The premiated drawings were hung in the Meeting-room on the occasion of the President's Address to Students and Mr. Waterhouse's Criticism of their work. This is the first year the prize drawings have been collected together for the Students' night, and the innovation was greatly appreciated. The exhibition of work resulting from the tours of the past year's travelling students is reserved for the President's "At Home" on the 8th inst.

### Congratulations to the New R.A.'s.

The President took advantage of the General Meeting last Monday to tender publicly the congratulations of the Institute to the two new R.A.'s, Mr. John Belcher and Mr. Goscombe John. It was a pleasure, he said, to offer their congratulations to their old friend and past President, Mr. Belcher, on his elevation to full academical honours. Mr. Goscombe John was one of their sculptor Hon. Associates, and they looked upon him as one of themselves. These well-merited honours would be appreciated, he was sure, by every member of the Institute.

### The late James Neale [F]: Bequest to the Institute.

Mr. James Neale, F.S.A., who died on the 18th ult., in his fifty-ninth year, was elected an Associate of the Institute in 1875, and a Fellow in 1890. He won the Pugin Studentship in 1875, and in the following year was awarded the Institute Silver Medal for Measured Drawings. In announcing the decease at the General Meeting last Monday, the Hon. Secretary, Mr. Alexander Graham, F.S.A., said that Mr. Neale would be principally remembered for his splendid and most valuable monograph publication on the Abbey Church of St. Alban, which presents an accurate and complete illustration of the building. Although Mr. Neale had not taken an active part in the work of the Institute, he had been kind enough to remember it in his will. It was therefore a pleasure to announce that, subject to a life interest, Mr. Neale had bequeathed them a sum of £1,000 to be applied to form a Travelling Studentship for the study and measurement of old buildings, or for any other purpose that the Council for the time being might think fit. Mr. Graham concluded by moving that a letter of condolence be forwarded to the relatives of their late Fellow, with an expression of gratitude for his kind remembrance of their interests, and for his beneficent donation.

### Donation to the Library from Mrs. Arthur Cates.

Following the above announcement, Mr. Graham drew the attention of members to a numerous collection of handsomely bound books which had been laid on the table for inspection. For these, the Institute was indebted to the kindness of Mrs. Arthur Cates. The donation formed an admirable supplement to the magnificent collection of books left to the Institute some years ago by the late Mr. Arthur Cates. Most of them were hand-books and guide-books, rare and little known, and he strongly recommended students or members going abroad to examine them, for they would find in them information which they would not get from other books in the Library. It was a matter of regret to all that Mr. Arthur Cates's splendid collection should have to be stored in an upper room which was very seldom approached. He hoped that in the near future they would have the whole series, together with the books now presented by Mrs. Arthur Cates, easily accessible in the general Library. One book among those presented he particularly commended to their attention, viz. Racinet's *Le Costume Historique*. Many were probably acquainted with this valuable and costly production, which he believed still held its own as the representative work on costume. It was not only excellent as a history, but was remarkable for its splendid plates, the larger number being in colours and gold and silver. He strongly recommended anyone interested in the subject to study the volumes.—On the motion of the Hon. Secretary it was resolved that a letter of

thanks on behalf of the Institute be sent to Mrs. Arthur Cates for her very kind and interesting donation to the Library.

#### The New City Hall, Copenhagen.

Members visiting the Library should not miss looking through the handsome folio volume, a finely illustrated and very complete monograph of the New City Hall, Copenhagen, which has just been presented by the architect of the building, Mr. Martin Nyrop, of Copenhagen [*Hon. Corr. M.*]. The text is in Danish, but there is an interesting *résumé* in English at the end. Complete plans and sections are presented in a series of fifteen large plates, and scattered about the text are some three hundred other illustrations showing the building from every possible point of view near and far, details of interior and exterior, sculpture, wood-carving, mural paintings, tapestry, &c. Designs for the building were obtained by means of an open competition, fifteen architects taking part in the first stage, and six being awarded premiums. Mr. Nyrop won the first premium in the second competition, but had to prepare a fresh design. The buildings were begun in 1893, and the whole group, including the Assembly and Banqueting Halls, were finally completed and occupied in 1905. The cost of the work, including the site and the laying out and arrangement of the surroundings, amounted to £378,000. The style of the building in some of its parts recalls North Italian Gothic; others, again, bear the impress of Northern Renaissance. The architect, to quote a Danish critic, has amalgamated his various impressions very successfully, and has produced a building instinct with character and individuality, and responding to the artist's conception of a civic building befitting the Danish capital. The building inclines more to the picturesque than the conventional. Its picturesqueness, however, does not depend upon the effect of wall and tower alone, but is assisted by the collocation of the materials of which it is composed. It is, in fact, the first example in Danish building of a polychromatic effect achieved by the arrangement of materials, and, moreover, is the first great Danish architectural work that, from tower to threshold, has been carried out so as to result in an essentially individual architectonic and decorative unity. The materials employed are red hand-made brick and limestone; carved granite for the plinths, cornices, corbels, &c.; slate, copper, and glass for roofing; copper for the spires, gutters, and for various chased ornamentations. The great tower, the highest in Denmark, is about 350 feet high, and stands upon a foundation of concrete nearly 15 feet thick. An interesting room is the pillared hall, designed as a memorial chamber to the men and women who through their merits or service, have occupied places of honour in the city.

#### Architectural Education in the United States.

Extracts are given below, as far as space permits, from the Report recently presented to the American Institute of Architects by its Committee on Education:—

The committee has always endorsed in principle the teaching of advanced design by practising architects in ateliers associated with different schools. The atelier system has been maintained by Columbia—the only school of architecture which accepts and enforces the scheme in its entirety—while since the last report Pennsylvania has established an atelier under Professor Cret, intended of course for advanced men. Credit is allowed towards the master's degree to graduate students taking its work under suitable conditions. At Harvard the work in advanced design under practising architects has been continued, the architects for the year being Mr. Day and Mr. Cram.

In its last report the committee urged most vigorously "that the pressing need of education to-day is not curtailment but extension." It was urged that the standard should be one preparatory year, four years in a school of architecture, one or two years of graduate work in Paris, Rome, an American graduate school, or American ateliers, and finally a year of travel and observation undertaken on lines recommended by a board of advisers to meet the special inclinations, or remedy the special deficiencies, of the student. Certain definite advances have been made during the last year towards the accomplishment of this end. The school at Harvard has definitely become a graduate school, a degree being necessary to all entering students. As was to be expected, this change has resulted in a decrease in the number of students, with a corresponding increase in ability; among the students are graduates, not only of Harvard, but of Yale, Chicago, and other universities.

A year ago there was every prospect that the Massachusetts Institute of Technology and Cornell would adopt five-year courses in place of four years. At neither place has this reform been accomplished as yet, but at Cornell it is probable that a five-year course will be announced during the current year. At the M. I. T., Professor Chandler has been unable as yet to convince the trustees of the necessity of the change, which is sure, however, to come in time. Meanwhile, both at this school and at Cornell, the entrance requirements are being materially stiffened, which amounts more or less to the same thing, though leaving still undetermined the question of the source from which the student is to gain the preparatory training which may enable him to pass the more stringent examinations.

At Columbia, where the lack of adequate facilities to this end has been felt, the rudiments of architecture have been included in the programme of the Summer School, which students intending to enter the school in the following year will have to attend.

It is evident, therefore, that during the last two years a definite advance has been made towards the extending of the educational period from four to five years. That the American Institute has not been without influence in this matter is indicated by a letter from Professor Chandler of the M. I. T. to the Chairman of the Committee, in which he says:—

"Even if no immediate practical results have been obtained from the meeting of the Committee on Archi-



tectural Education and the heads of those architectural schools invited to meet in consultation, I am sure that this evidence of active interest in these schools by the American Institute has planted good seed. It has served in my own case to make more forceful my regular appeal to the corporation in the president's report to require five years' attendance to attain the bachelor's degree. This time I have said that until now our experience alone governed our desires in this matter, but now there have come pressing demands from the architectural profession for a higher standard of graduation, which, if met, makes it important to lengthen the course. This same interest on the part of the American Institute for a higher standard of results is also a very effective stimulus to improve methods and to avoid ruts."

All the schools report a raising of entrance standards and a steady increase in the number of students, except at Harvard, where, as has been said above, the change to a graduate school has of course meant a temporary falling-off in numbers. At Pennsylvania two-thirds of the States and two foreign countries are represented, while at Columbia inquiries regarding admission have been received from England, Switzerland, and Cuba, indicating that even abroad the advantages of an American training are being recognised as worth striving for.

In the matter of the general broadening of the curriculum, until it comes to lay more stress on the humanities and the other arts allied to architecture, which it may be remembered was another of the specific recommendations of the committee in its report for 1907,\* no information is at hand from any of the schools to indicate that any definite action has been taken in this matter. Believing as it does that such a broadening on the lines of general culture is imperative, and that reforms of this nature may be effected only by iteration and reiteration, the committee again asserts with all earnestness and emphasis that in its opinion "reasonable proficiency in Latin should be made a pre-requisite to a degree in architecture; that the study of the history of civilisation and the development of architectural style as expressing the varying modes of this civilisation be given the utmost prominence possible without unduly prejudicing the other branches of education"; and "that calculus, while valuable as a training agency, is by no means indispensable and might well be eliminated in favour of studies that tend more directly towards the development of general culture."

A subject of vast importance before the American Institute of Architects at this session is that of the proposed establishment of a governmental Bureau of the Fine Arts. It need hardly be said that to this committee such an action seems one of the most important in the line of education that could be taken by the Government, and it has therefore its enthusiastic support. To this committee the time seems opportune, therefore, to recur to a principle enunciated in its report to the convention of 1906, namely, the ideal to which we should work, of a Graduate School of Architecture, and the other arts as well, to be established in Washington, and having the closest possible relation to the proposed Bureau of Fine Arts whenever it shall be established.

This committee is unanimous in its recognition of the masterly system of the teaching of design now maintained at Paris, and believes it only voices the convictions of the whole profession in acknowledging the great debt American architects are under to the French Government for the courtesy accorded us in common with other nations of availing ourselves of the privileges of the Ecole des Beaux-Arts. At the same time, the committee repeats what it said in its 1906 report, viz. that "we object to considering our own schools merely as feeders for the School of Fine Arts in Paris." Within the last ten years the position of American students relative to those of other nationalities in Paris has wholly changed; then they were not recognised at the start as possessing any greater dynamic force and professional potentiality than any other nationality; now they are a power, and accepted as such at the start. It is safe to say they are second to none in Paris.

And yet, if the contention of this committee as to the need of broad and general cultural studies in the making of an architect is exact, then the Ecole des Beaux-Arts fails just in as far as it ignores and disregards the value of such humanistic training carried on simultaneously with the study of pure design. To this extent Paris fails of being the perfect and efficient agency we must demand of our Graduate School. The best work done in the actual practice of architecture has been at the hands of Americans who have received their final training in Paris, not by the French architects themselves. But while this is true of many, and is a matter of great pride, it is equally true that a far larger number of Beaux-Arts men have fallen by the wayside; not by reason of their indifferent furnishing for the practice of an exacting and exalted profession; not because of defects in the schools from which they graduated to Paris, but simply because, under the system there in vogue, they were not enabled to distinguish between the magnificent underlying principles and the frequently indifferent forms and not impeccable taste through which they were expressed. With no equipment for the applying of taste, weighing of value, and discrimination between essentials and inessentials furnished them through that co-ordinated study of the humanities and the artistic form of this manifestation, these students, left to their own devices except in matters of design taught as a pure science, have been unable to sift the wheat from the tares, and wolfing all have demonstrated in practice that the matters that impressed them were less the enduring principles themselves than the very errant form through which they were manifested.

Now, considering the conspicuous ability demonstrated by the body of American students, as a whole, in Paris, and the fact that where failure has afterwards followed, it may with some justice be traced more or less directly to the very quality in the Ecole des Beaux-Arts which is diametrically opposed to the recommendations of this committee, and as well to the general sense of the profession in America, it seems reasonable to urge upon the Institute and its friends the desirability of keeping always before them the ideal of a great and national school at the seat of the Government, where pure design shall be taught not less well than now holds in Paris, and after similar methods, but where those elements of inclusive culture and liberal humanism, on which such stress is laid, may be inculcated in the student, as does not happen to-day in Paris, or in any other school instituted for the advanced training of men

\* See article "The Problem of Architectural Education," JOURNAL R.I.B.A. 23rd March 1907, where the report referred to is printed.

to fit them to play their due part in one of the greatest of the arts.

Until the end of time every prospective artist in any department of the Fine Arts must go to school for the whole period of his life, to the monuments of past civilisations in Greece, Rome, Italy, France, Spain, Germany, and England, but it is no longer necessary, and if unnecessary then most unfitting, that we should be compelled to depend for our crowning education on the charity or the friendliness of another contemporary people. Every nation develops its own type of civilisation, solves its own diverse problems after its own native fashion. American civilisation is other than that of France, or Italy, or England, and art, which is the flowering of civilisation, as well as its touchstone, must vary accordingly, however at one it may be at root with the art of all men at all times.

This committee insists that in so upholding the idea of a great central Graduate School of Architecture for the United States, it shall not be charged with any lack of sympathy with the successful efforts now being made by several of the schools towards the teaching of advanced design, nor with any intention of discrediting or discouraging the graduate courses that have been established. In each report made this committee has strenuously urged the raising of the standard both for admission to the several schools, and for the receiving of a degree in architecture. It would be a matter for congratulation were every school to establish a graduate course, as Harvard has done; but were this end achieved there would still be the same demand, in the opinion of the committee, for a Central Graduate College, to which should come men from the schools in every part of the country to contribute their quota of individuality derived from each school in all its desirable diversity, and to acquire from personal contact with other types of men and schools that breadth and liberality of view which is one of the strong claims Paris now puts forth before architectural students.

Mechanical uniformity is the last thing to be desired as between one school and another; Cornell must differ from Harvard, and the Massachusetts Institute of Technology from Columbia, just as the saving strength in the nation lies in the diversity that exists between Virginia and Ohio, Massachusetts and California. And as in the nation the individuality of the States is—theoretically, at least—harmonised and co-ordinated by the Federal Government, so in architecture a great central Graduate School should prove both a clearing-house and a vital inspiration, giving the several graduate schools and courses their true objectives, uniting them in the maintenance of a final school of the highest standards that is neither French, nor English, nor German, but American.

Let us look forward then with eagerness and confidence, let us labour steadily and consistently towards the realisation of this crowning ideal of architectural education in America, the establishing in Washington of a great School of Fine Arts, built on the everlasting foundations of art as it has shown itself at all times and among all peoples, but framed on lines of the broadest and most liberal culture, directed by men of our own blood and speech, and so conducted as to meet the demands of our own racial civilisation, solve our own national problems, making our own successors, in the best and broadest sense, American Architects.

#### The L.C.C. (General Powers) Bill, Part V.

Referring to the Conference held at the County Hall on the 14th ult., the result of which was reported in the last number of the JOURNAL (p. 216), it should be stated that the Institution of Mechanical Engineers and the British Fire Prevention Committee were represented at the Conference, in addition to the other bodies mentioned.

In the second line of the Council's resolution, appended to the report (p. 216), the word "entirely" should read "unanimously."

#### Old Bordighera.

Mr. Andrew T. Taylor [F.], referring to Mr. Hornblower's letter in the last JOURNAL (p. 219), writes:—"I have to thank Mr. Hornblower for his letter *re* the word 'saluto.' As he says, the error is an obvious one, and was made by the producer of the original photograph, which I unfortunately omitted to notice. . . . My knowledge of Italian is not very profound, but I would suggest that the word should be 'salute,' which has a meaning of safety, and is used, I believe, in that way, and is applicable to the streets behind the protecting outer walls of the town."

#### PUBLIC ABATTOIRS.

8 Dartmouth Street, Westminster, S.W. :  
3rd February 1909.

To the Editor JOURNAL R.I.B.A.,—

SIR,—Will you kindly allow me space to answer Mr. Jemmett's letter on my Paper read at the Institute on the 18th ult. ? It is interesting, because he treats almost poetically with an unpoetic subject, and also because his criticisms are relative to the subject and are, happily, quite impersonal.

Mr. Jemmett regrets that I did not deal more fully with the interests of those "unfortunate beings who are doomed by the force of circumstances to live and work in them" (public abattoirs): Possibly I did not accentuate that point sufficiently, but in a short Paper on a very large subject it is a little difficult to hold the balance quite equally on all questions. But I had hoped that my reference to "humanity" would have been understood in its broadest sense—humanity to men as well as to animals. These were the fundamental objects of the Model Abattoir Society; they were fully considered when the Chatham abattoir was designed, and I trust they will also be salient points considered in any new abattoir scheme to be carried out in the future.

No person conversant with the subject can gain-say the fact that slaughtering animals for food is, and must be, an unpleasant occupation; but I am strongly of opinion that such work carried out in well-equipped, cleanly, well lighted and ventilated

buildings tends to reduce the demoralising effect on the slaughterer to a minimum.

I think the moral effect of killing one animal and dressing its carcase in an evil-smelling, dilapidated private slaughter-house by men with little experience or training, and furnished with antiquated implements, to be much worse than the same operations carried out on a dozen animals by experienced men executing similar work under the healthy and sanitary conditions which are found in a well-planned public abattoir, where provision is made not only for the personal comfort of the workmen, but where they are provided with modern killing apparatus.

Mr. Jemmett asks us to imagine a "statue of a butcher killing a pig, a symphony on slaughter, or a sonnet on a slaughter-house"! Really, this is inconceivable; nor have I suggested that the sculptor, musician, or poet should so degrade his art.

But an "abattoir" (I know of no word in English which expresses its range) compromises other buildings than the slaughter-house. Even in a small scheme many others are necessary, whilst in a large scheme such buildings as administrative offices, superintendent's residence, buffet, club, bank, exchange, auction mart, live-cattle market, &c., are included. Surely these should and can be made architectural, however simply they may be designed, and need be placed neither underground nor hidden behind a blank brick wall, as Mr. Jemmett suggests. Such an arrangement would be typically English, but, even if practicable, would rather increase than decrease the ill-effects to the nation, to the slaughterers, and to the animals, which I endeavoured to suggest can to a large measure be prevented by the establishment of public abattoirs.

I do not acknowledge that any building designed for and used for a legitimate purpose need be "unfit for publication." Most people passing an abattoir are probably reminded of an unpleasant fact in life, but there is no necessity to accentuate this fact by making the buildings "hideously ugly," or by hiding them behind blank brick walls. Logically, we should also place hospitals for incurables, or children, in a similar position, but surely such buildings are capable of artistic expression.

I am not quite in accord with Mr. Jemmett in his criticism of some Papers read at the R.I.B.A. on special subjects. He deprecates the fact that many readers of such Papers confine themselves to the technicalities of arrangement and requirements, rather than to the question of "characteristic architectural expression." In our work as architects, plan and elevation are such inseparable partners, that it is impossible to dissociate them; and from my knowledge of Mr. Jemmett's work I know that he thoroughly agrees with me. How far the technical and artistic consideration can be combined in one Paper of about forty minutes' duration, so as to accentuate the particular points desired by

every person in the room, I know not. But on this question I will conclude with the words of a well-known Judge, who summed up an important case as follows: "There is much to be said on both sides. Gentlemen of the jury, I leave it to you."—Yours faithfully,

R. STEPHEN AYLING [F.].

## FONTS AND FONT COVERS.

To the Editor JOURNAL R.I.B.A.,—

SIR,—To the review of the above in your last issue, whilst endorsing the praise, may I add a few words in criticism?

In the first place, it is natural to expect a work with this title to embrace fonts of *all* countries, otherwise some amplification of the title were necessary. As the book is almost entirely made up of British examples, it seems to me that a sub-title, defining the broad title used, is desirable.

Next, one gets heartily tired of the mass of half-tone blocks, and I venture to put in a mild plea for measured drawings. The covers, in particular, would prove of much greater interest if measured. In fact, I would willingly forego some less interesting examples for measured drawings of the covers.

The bibliography would be improved by the sizes of the books being entered, and, I may add, that many fonts occur in the *A.A. Sketch Book*, which does not appear in the list.

Why are modern fonts ignored? From the title of the book, and the complete absence of apology in the Introduction for this omission, they were naturally sought for and not found. Perhaps a further volume may be expected on these. I see "a second volume" is announced on the prospectus (enclosed in my Font book) of *Screens and Galleries in English Churches*.

Finally—for I would like to see this best effort on the subject made more perfect—there is no separate list of illustrations. In the excellent *Index Locorum*, against those illustrated it would be a gain to mark, in addition to the page of the illustration, those measured (*m*) and those photographed (*p*).—Yours faithfully,

PHILIP A. ROBSON [A.].

## MINUTES. VII.

At the Seventh General Meeting (Ordinary) of the Session 1908-09, held Monday, 1st February 1909, at 8 p.m.—Present: Mr. Ernest George, *President*, in the Chair; 32 Fellows (including 11 members of the Council), 36 Associates (including 2 members of the Council), 3 Hon. Associates, and numerous visitors—the Minutes of the Meeting held Monday, 18th January 1909 [p. 224], were taken as read and signed as correct.

The President tendered the congratulations of the Institute to the newly elected R.A.'s, Mr. John Belcher, *Past President*, and Mr. Goscombe John [H.A.].

The Hon. Secretary announced the decease of James Neale, F.S.A., *Fellow*, and having mentioned that subject to a life interest Mr. Neale had bequeathed to the Institute the sum of £1,000 to found a Travelling Studentship for the study and measurement of old buildings, or for any other purpose the Council of the Institute might deem fit, the Meeting resolved that a message of condolence be conveyed to the relatives of the late Fellow, with an expression of gratitude for his beneficent donation.

The Hon. Secretary further announced the presentation to the Library by Mrs. Arthur Cates of a collection of books forming part of the library of her late husband, and it was resolved that a letter of thanks be sent to Mrs. Cates for her valuable donation.

The following candidates for membership, found by the Council to be eligible and qualified according to the Charter and By-laws, were nominated for election—viz. As FELLOWS (3): Tom Norman Dinwiddy [A. 1901]; William Roland Howell [A. 1891] (Reading); Richard Willock [A. 1889]. As ASSOCIATES (44): James Allner [Probationer 1902, Student 1905] (Blandford, Dorset); Horace James Ash, P.A.S.I. [Probationer 1893, Student 1902] (Nuneaton); Alfred Edward Beswick [Probationer 1903, Student 1904] (Swindon, Wilts); James Everett Bownass [Probationer 1904, Student 1906] (Windermere); Ernest Hugh Buckingham [Special Examination] (Norwich); Frederick Thwaites Bush [Probationer 1904, Student 1906]; Edward Smith Coldwell [Probationer 1904, Student 1907]; William Austin Daft [Probationer 1903, Student 1906] (Oxford); Percy Dalton [Probationer 1903, Student 1904] (Southport); Horace Francis Davies, F.S.I. [Special Examination] (Chester); William Dean [Probationer 1905, Student 1907] (St. Leonards-on-Sea); John Leopold Denman [Probationer 1904, Student 1907] (Brighton); Reginald Charles Foster [Probationer 1900, Student 1904]; Harold French [Probationer 1903, Student 1904]; Allan Graham [Special Examination]; Christopher Groves [Probationer 1900, Student 1905] (Newcastle-on-Tyne); Hugh Healey [Probationer 1900, Student 1905] (Rochdale); Thomas Harold Hill [Probationer 1899, Student 1905] (Hale, Cheshire); Thomas Stanley Hosking [Probationer 1904, Student 1906] (Llandrindod Wells); George Edward Hunter [Probationer 1905, Student 1906] (Newcastle-on-Tyne); Sydney Henry Howard Ixer [Probationer 1902, Student 1906]; Harry George Lay [Probationer 1902, Student 1904] (Wellingborough); William Paul Major [Probationer 1899, Student 1905] (Bristol); Sydney Wilfrid Mobbs [Probationer 1901, Student 1905] (Lowestoft); Charles Johns Mole [Probationer 1904, Student 1906] (Plymouth); Eric Morley [Probationer 1901, Student 1905] (Bradford); Stacey Arthur Neave [Probationer 1904, Student 1906] (Sydney, N.S.W.); John Thomas Penfold [Probationer 1903, Student 1904]; Francis John Potter [Probationer 1890, Student 1891]; Alan Wilfrid Ruddle [Probationer 1894, Student 1896, Special Examination]; (Peterborough); Charles Benjamin Smith [Probationer 1902, Student 1904] (Ipswich); John Burgess Surman [Probationer 1902, Student 1904] (Birmingham); William Sutcliffe [Probationer 1902, Student 1904] (Tadmorden); Basil Hope Sutton [Probationer 1902, Student 1904] (Reading); Frank Sykes [Probationer 1900, Student 1901] (Manchester); William Joseph Mate Thomasson [Probationer 1899, Student 1905] (Bournemouth); Richard John Tyndall [Probationer 1898, Student 1904]; Robert Newton Vane [Probationer 1907, Student 1907]; James Henry Vaughan [Probationer 1900, Student 1905] (Newport, Mon.); Frank Dorrington Ward [Probationer 1904, Student 1905] (Hastings); Henry George Warren [Probationer 1905, Student 1907]; Thomas Herbert Whittaker [Probationer 1903, Student 1906] (Nottingham); William Hardy Wilson [Probationer 1904, Student 1906]; Ernest Marshall Wood [Probationer 1902, Student 1905] (Cardiff). As HON. CORRESPONDING MEMBERS (2): Adrien Delpy, Ar-

chitect, Archæologist, Lauréat de l'Académie des Beaux Arts de Bruxelles; Charles Louis Girault, Government Architect, Membre de l'Institut de France, Officier de la Légion d'Honneur, Paris.

The President announced that the Council proposed to submit to His Majesty the King the name of Dr. Arthur Evans, the distinguished Cretan explorer, as a fit recipient of the Royal Gold Medal for the current year.

The President having delivered an ADDRESS TO STUDENTS, Mr. Paul Waterhouse, M.A. Oxon. [F.], followed with a CRITICISM OF THE WORK SUBMITTED FOR THE YEAR'S PRIZES AND STUDENTSHIPS, and a vote of thanks to the President and Mr. Waterhouse, moved by Mr. J. J. Burnet, A.R.S.A. [F.], and seconded by Mr. William J. Locke [H.A.], was carried by acclamation.

The Presentation of Prizes was made by the President in accordance with the Deed of Award [p. 214], and the Travelling Students present were introduced, as follows:—

#### INSTITUTE SILVER MEDAL.

The Medal and Cheque for £26. 5s. to Mr. Henry H. Hill, B.A.

Cheque for £10. 10s. to Mr. Horace Cubitt.

Certificate of Hon. Mention to Mr. J. MacLaren Ross.

#### INSTITUTE MEASURED DRAWINGS MEDAL.

The Medal and cheque for £10. 10s. to Mr. Ernest W. Wray.

Certificate of Hon. Mention and books, value £5. to Mr. Alan G. Brace.

#### SOANE MEDALLION AND £100.

Mr. Anthony R. Barker introduced as the Medallist of the year and presented with the Medallion.

Certificate of Hon. Mention and cheque for £21 to Mr. Adrian Berrington.

#### OWEN JONES STUDENTSHIP.

Cheque for £21 to Mr. S. Herbert Maw (represented by Mr. Rex Monk).

#### PUGIN STUDENTSHIP.

Mr. S. H. Miller (not in attendance) announced as the Pugin Student of the year.

Certificate of Hon. Mention and cheque for £10. 10s. to Mr. H. Hubert Fraser.

#### GOLDWIN BURSARY.

Mr. J. A. O. Allan (not in attendance) announced as the Bursar for the year.

#### TITE CERTIFICATE.

Mr. Richard M. M. Gunn (not in attendance) announced as the Tite Prizeman and entitled to the Certificate.

Cheque for £15. 15s. to Mr. B. E. Lisle.

Cheque for £10. 10s. to Mr. S. Herbert Maw (represented by Mr. Monk).

#### ARTHUR CATES PRIZE.

Cheque for £42 to Mr. Leslie Wilkinson.

#### GRISSSELL GOLD MEDAL.

Gold Medal and cheque for £10. 10s. to Mr. Douglas William Day.

#### ASHPITEL PRIZE.

Books value £10 presented to Mr. Horace James Ash.

#### OWEN JONES STUDENT 1907.

Cheque for £50 to Mr. Arthur R. H. Jackson, *Owen Jones Student 1907* (represented by Mr. Page).

#### TITE PRIZEMAN 1907.

Cheque for £20 to Mr. G. Salway Nicol (*Tite Prizeman 1907*).

#### PUGIN STUDENT 1908.

Medal and cheque for £40 to Mr. Sydney G. Follett (*Pugin Student 1908*).

The proceedings then closed and the Meeting separated at 9.40.

